

ISSUE 16

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## DOCTOR WHO

*The trials of a Time Lord*

by Peter Davison

## AVENGERS...

Patrick Macnee tells

of his days as

John Steed

## STAR TREK's

Klingons

investigated

Plus:

Fantasy Flashback

DOOMWATCH



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Front Cover:  
Peter Davison, ready to fight the Daleks

© Stephen Payne



## Editorial

It seems that finally some of the video companies have realised that the programmes we hold so dear are actually worth releasing on video. Certainly BBC Video appears to have come to this conclusion. The only danger we can foresee is that they will release so much that nobody will be able to afford to buy them all - the *Blake's 7*'s alone will cost a pretty penny this year. Let us hope that BBC Video will not take careful buying as an indication of a lack of interest.

Our postbag has been bulging with entries for our Avon jacket competition, but do not despair, the result will be announced next issue, which, by the way, is published on March 28<sup>th</sup>.

*Jan Vincent-Rudzki*

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Compiled by Mark Chappell,  
Stuart Clark and André Willey

## Trekkin' Along

It is quite something when you become a famous enough actor to have a star put into cement in Hollywood, or have a studio named after you - but is that much of a compliment to have a noun created in your honour? Apparently the latest item to slip into Hollywood parlance is Shatnerization which is defined as 'a process in which a talented young actor gradually turns into a purring ham'. Charming! Meanwhile Paramount seems to be bathering up for something to celebrate the 25th Anniversary of that first voyage back in '66. Latest rumours suggest that the fifth series of *The Next Generation* will premiere in September with a two-hour tv movie bringing back dear old Mr Spock. Other rumours involve the fifth season only being 20 odd episodes long and then going off to be a new movie (ie big screen sized!) series, the shortened season being the result of the actors' understandable reluctance to spend 52 weeks a year working on the show.

**Star Trek: The Next Generation** still continues to do well in the UK ratings, despite the time slot, *Angel One* bringing in a healthy post-Christmas 4.03, followed by *11001001* gaining 3.44 - not as good, but as the Gulf War had just started on the other three channels, it's hardly surprising. However, a week later, viewers were bored by the shooting, and *Home Soil* ploughed in a good 4.11.

**Next Generation** trivia freaks may be amused to know that Marc Alaimo, who played the Romulan Commander in the episode *The Neutral Zone*, crops up as a totally different alien in season four's *The Wounded* whilst Carolyn Seymour, who is the Romulan Commander in the second season show *Contagion*, also plays another character in a later season four show, *First Contact*. Carolyn is best remembered in Britain as the original leader of **The Survivors**, Abby

Grant. It's also nice to see lesser known crew members cropping up time and time again - Mary Kohnert as Ensign Tess Allenby, Patti Yasutake's Nurse character, Todd Merrill's Gleason and April Grace's Transporter Chief Hubbell for instance.

We recently checked with the BBC to find out the latest situation regarding the lack of stereo sound on their **Star Trek: The Next Generation** master tapes. The problem stems from the fact that their original request to Paramount did not specify stereo, and since the BBC has not yet officially started its NICAM service, there are no funds available to pay for new masters - for which Paramount appears to be asking extra money. Unfortunately, the first three seasons have already been delivered so we may be stuck with mono sound until season four.

Finally, a few quickie updates on season four in the states (currently being transmitted in Dolby Surround Sound, no less). Some of the later episodes are still to be confirmed, and may be subject to change.

*Clues* (9 Feb 91): This apparently also features the return of Dixon Hill - sounds interesting!

*First Contact* (16 Feb): Riker is kidnapped while the Federation is undergoing negotiations with a newly-contacted planet *Galaxy's Child* (9 Mar): The Enterprise accidentally destroys a Space-going lifeform, but un-

fortunately its child decides to adopt our starship as a surrogate parent!

*Night Terrors* (16 Mar 9): Disaster hits a Federation outpost, and somehow the dreams and nightmares of the Enterprise crew are affected (Jason Robards stars) - sounds rather similar to the **ST:TNG** novel *The Eyes of the Beholders*.

*Identity Crisis* (23 Mar): A friend of Geordi's is promoted to starship captain, and Geordi starts wondering about some of his own decisions.

*Q Love* (30 Mar): Q returns (surprise!), and brings Vash (the girl from *Captain's Holiday*) with him to taunt Captain Picard - but could it be Q who falls for her?

*To The Ninth Degree*: Another Lieutenant (Hollow Pursuits) Barclay story - but this time his problem is over-intelligence!

*Paradise*: Doctor Crusher tries to cure a deadly virus - but its sufferers don't seem altogether keen on the idea!

*Past Perfect*: An alien influence forces Beverly Crusher to recall her life with Jack.

*Distant Relations*: The Enterprise is supervising negotiations between two hostile worlds, not knowing that they have combined forces against the Federation.

Finally, fans of *Trivial Pursuit* may be interested to know that the 1990 Genius Edition features two *Star Trek* and two *Doctor Who* questions. Fame indeed.

A pre-Romulan Carolyn Seymour in *The Survivors*



## Lost Leap?

Don't hold your breath waiting for BBC-2 to run the second series of **Quantum Leap** (and in answer to requests, **TV Zone** is planning a complete episode guide for the show), **Twin Peaks** proved such a ratings success that the Beeb have put the second series in **Leap's** place. No news as to when Sam and Al will be back, but it probably won't be until the Autumn time. Meanwhile, congratulations to **Peak's** Kyle MacLachlan and Piper Laurie, both of whom won Golden Globes in America recently for the series.

## Dreamer of Oz

Recently aired Stateside was an excellent TV movie starring tv's Hooperman, John Ritter, as L. Frank Baum, the man who created the world of Oz, through his 14 novels (and which continued for 30 odd more stories under other writers). It was a dramatised biography, somewhat sugar coated and shallow, but it featured some exceptional sequences where people in his life, who were apparently the inspiration behind the famous Oz characters, suddenly became those characters within a colourful Oz setting. Nice cameo from **The Golden Girls** star Rue McClanahan as Baum's dragon-like Mother-In-Law and some terrific make-up designing made this tv movie unmissable. If it crops up in Britain, grab it.

## Flashwalker

Whatever happened to Mark Hamill, star of the **Star Wars** trilogy who never quite made as good as Harrison Ford or Carrie Fisher? Well apart from an embarrassing appearance in the equally embarrassing movie *Slipstream*, not too much. But now he's turned up in a great meaty OTT rôle as The Trickster, arch fiend and enemy of the excellent comic-book-character-now-a-tv-show **The Flash**. Why this programme is not airing in Britain as you read this is beyond belief.

## A Shadow of Its Former Self

**Dark Shadows**, the '60s Horror Soap Opera which creator Dan Curtis recently revived, has received its fair share of lousy

reviews. Whilst it's nowhere nearly as bad as critics make out, it certainly has lost a lot of the charm of its tacky cheap 'n' nasty original. The story concerns the adventures of Barnabas Collins, a 200 year old vampire who returns to live at his old home, Collinwood. In the original show, Collins was played by Jonathan Frid. For this new version he's been replaced by ex-pat Ben Cross recently quoted as saying, "I have done wonderful things in my career and I thought it was time for a change".

Dan Curtis, who recently oversaw **The Winds of War** mini-series, explained that he revived **Dark Shadows** because he wanted to have a few laughs but at the same time produce a darker, sexier, more violent show with more elaborate sets and effects. Hardly the sentiments to bring back the original soap's astonishing thousands of die-hard fans who have annual conventions every year! Lysette Anthony, who played Collins's lover in the show, Angelique, comments on the sexy image, saying that, "It is all quite different from the Sixties show - there's more deep breathing and it's all suggestion - but boy is it suggestive". Anthony, also a Brit working in the States, adds that Angelique is "A sexually obsessed woman with a mania for demonology". Hmmm, sounds

like just the character to set back the cause of sex equality twenty years. Meanwhile, of far more interest to fans of 'Classic' **Shadows** (now where've we heard that term coined before?) is the news that the newly launched cable network The Science Fiction Channel, in America, is to show all seven years' worth of the original show alongside all the existing **Doctor Who** programmes and ancient black and white relics like *Buster Crabbe's Flash Gordon and Buck Rogers*. The channel cannot seem to get a deal with Paramount, though, over **Star Trek** - yet. The cable network is also planning to make its own drama series based on Isaac Asimov's works. This is being made in conjunction with (and at) The Disney Studios and hopefully, if the results are any good, they'll sell the series abroad. Perhaps in return they could be persuaded to take up Britain's excellent *Jupiter Moon*.

### Video News

Yup, the moment you've all been waiting for - which early odd episodes of black and white **Doctor Who** are BBC Video planning to issue this summer? Well, firstly, the tapes are now a William Hartnell tape and a Patrick Troughton tape. Mind you, the Troughton episodes are

a curious bunch. Kicking of then is *The Abominable Snowmen*:2, which lucky ex-BSB junkies may have already taped. That is followed by *Enemy of the World*:3, which features Troughton in two roles, the Doc (obviously) and the villain of the piece, a nasty guy by the name of Salamander. It also features a host of Australian actors of the Sixties who haven't been seen on tv since *Skippy* bounced back into the bush! The third and final odd episode is *The Space Pirates*:2 one of the most dull and tedious items ever put on television. Is the only reason for including this over gems like *The Web of Fear* or *The Underwater Menace* because BBC Video compiler John Nathan-Turner's first ever job on **Doctor Who** was on *The Space Pirates*? In-between all these wondrous moments will be explanatory links by an as yet unconfirmed person ('though probably Sylvester McCoy) and other odd little clips which exist but don't have the other 23 minutes necessary to be called a full episode.

Similar clips from the Hartnell era will crop up on his tape, including the famous regeneration sequence from the lost *The Tenth Planet* part four. The Hartnell episodes are also an interesting mixture. First up is The Pilot, a dummy run of the first episode of *An Unearthly Child* made a month or so before the final one. Lots of subtle changes to dialogue and costume will cheer up the die-hard fans and mean nothing to the non-addict who will think he's been ripped off because he's seen the episode before on his copy of *An Unearthly Child*. Titan Books will also be naifed off at this: when they came to prepare their *An Unearthly Child: The Scripts* book, John Nathan-Turner insisted they remove the script of The Pilot, saying it could never be considered part of **Doctor Who** mythology, and yet here he is, sticking it out on video. Not that we're concerned with double standards... of course not. Joining this contentious piece of history is *The Crusade*:3 which features a young Julian Glover giving his all as Richard The Lionheart and an even younger Jean Marsh as Joanna, the King's sister. The third and final one-off on the tape is *The Celestial Toymaker*:4 - the best of the whole bunch, an excellent exer-

cise in surreal torture topped off by a superb performance by Michael Gough as The Toymaker.

Meanwhile, in an attempt to celebrate the 30th anniversary of **The Avengers** good old Polygram (formerly Channel 5) have somewhat astonishingly decided not to stick the series out on video and make themselves a fortune, but instead have deleted the three existing **The New Avengers** tapes.

Channel 4, however, seem to be in an **Avengers** mood, and their input into the celebrations is to re-run some selected episodes of the show's black and white period, some of which will feature Honor Blackman as Cathy Gale (recently back in the charts, stompin' around in her *Kinky Boots*), in episodes which haven't been on British television since they were first broadcast. Lucky old America has been seeing these, and many more Cathy Gale and Emma Peel stories for some months now.

### The Time Tunnel

Insiders at LWT have revealed that no less than fifty phone calls of protest were received after the showing of four **Time Tunnel** episodes over the night of 30/31 December last year. The episodes whose individual running times are fifty minutes each, leaving ten minutes for adverts, were cut together and screened in just over three hours; this time slot included adverts every twenty five minutes. You do not need a mathematics A-level to realise that about half an hour of footage must have been removed from the episodes. Luckily they have been transmitted in other ITV regions in their complete form, so if you have any long distance friends...

The current rumour concerning the series is that it may show up in the Channel 4 Sunday slot when *Voyage to the Bottom of The Sea* finishes its run.

### War of The Worlds

Bad news from Sky, although they screened the pilot episode of **War of the Worlds**, called *The Resurrection on the Movie* Channel, it was a one-off and they do not intend to show the series at present. Now that is a damn shame.

**Disguised as The Resurrection on BskyB, War of the Worlds has yet to reach Britain as a series**





## BEAUTY AND THE BEAST Masques by Ru Emerson Publisher Avon Books Price approx £3.99

CURRENTLY only available as an import (but Smith's should be able to order it easily enough), *Masques* is the second novel based on what can only be described as a phenomenal success, both here and in America.

Whereas the first book was just an adaptation of the pilot show, *Masques* is a sort of novelisation of three individual episodes, Virginia Aldredge's *Arabesque*, George Martin's *Masques* and finally Campanelli and Moore's chilling *The Watcher*, all strung together to make one long compelling book.

I have to say that Ru Emerson does not seem to have the same depth as Barbara Hambly, author of the earlier book. She rarely uses the advantage of prose to get right inside the characters to show what they're thinking, with the exception of the sequences where *The Watcher* almost

drowns Catherine in his car. Instead, Ru Emerson uses the other characters to a fuller effect to show how Catherine and Vincent have affected their lives. *Masques* especially - in any way, the best story of the three - makes good use of this concept, the changes which occur in Brigit O'Donnell's life as a result of the Halloween events are all directly attributable to Catherine and Vincent's intervention.

My only quibble with this story - similar to, but hopefully not as paranoid as, the BBC's attitude towards the *Star Trek: The Next Generation* episode *The High Ground* - concerns the glorification of terrorism. Terrorism is very shaky ground - at which point do you cease becoming a heroic freedom fighter and become a terrorist? Certainly in *Masques* the IRA are portrayed as, if not exactly the good guys, certainly not the bad guys. Whilst *Masques* is a story about human beings, I am concerned about the way writers in America find it very easy to suggest that any Northern Ireland terrorism, whether IRA, UDA, or any of the other groups involved, are a cause to be automatically championed and celebrated.

Sermon aside (after all, any plot faults I perceive must lie with George Martin and not Ru Emerson), *Masques* remains the best of the three stories. *Arabesque* I'm not too sure about - it is a strange story concerning an ex-tunnel dweller returning to Vincent's home to try to avoid mobsters. She connives to use Vincent's faded passion for her to help her stay put, totally regardless of how he's changed and grown towards Catherine. Some nice flashback sequences to the younger Vincent and Lisa help to make sense of her plan and his reaction, but overall, it all seems a little unlikely - Vincent gets confused a little too easily and quickly and ignores Father's advice a little too out-of-hand to seem totally in character.

*The Watcher* wraps the book up well, a shortish tale about an obsessive creep who, unable to satisfy his craving for Catherine, eventually tries to kill her. The story, apart from showing us how dangerous obsession can be, is really a good example of pointing out to the reader the depth of empathy between Catherine and Vincent, although personally I find it going too near the realms of telepathy. *Beauty and the Beast* has always seemed to me to be a modern Romance story with a slight Fantasy element, the inclusion of telepathy gets too close to Science Fiction for my liking. Frankly though, I was very pleased at the outcome of the story - too often the dangerous cranks get carted off for gentle treatment and escape to trouble someone else - here

he gets dealt with in a far more realistic, if uncharitable, way.

I enjoyed *Masques*, not as much as the first *Beauty And The Beast* novel - maybe the pilot story was simply better than these three - and bearing in mind the dearth of material available for fans of the show, this book ought to be tracked down or better still, ought to see a long-overdue British publication.

Gary Russell



## STAR TREK Fortune's Light (#15) by Michael Jan Friedman Publisher Titan Books Price £2.99

M J FRIEDMAN is probably best known through his work on DC Comics' regular *Star Trek: The Next Generation* monthly comic, and he brings a lot of the trademarks of that writing to this, his fourth *Star Trek* novel. Friedman is one of the few authors who concentrates on the character of William Riker rather than the more common Data, although the android gets his fair share of events in the book.

*Fortune's Light* is a straight forward adventure romp - no deep, meaningful messages (*à la* Howard Weinstein) no outrageous humour (*à la* Peter David) just good storytelling and intelligent, believable characters.

The story concerns Riker's journey to Imperia where, in the past, he and his





## Out Now...

# Starburst Issue 151

- *Red Dwarf*: Craig Charles and Danny John-Jules interviewed
- *Beauty and the Beast*: Poster-sized matte painting
- *Star Trek*: Part 2 of the Gene Roddenberry interview
- Ian Banks Interview
- Roger Corman on *Frankenstein Unbound*
- plus all the regular *Starburst* features

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friend Teller Conlon opened diplomatic relations which enabled trading between the planet and the Federation. Conlon remained as Starfleet representative on Imperia, but now appears to have tried to sabotage relations by stealing a famous jewel belonging to one of the Madragi, one of the large Mafia-like conglomerate which rule Imperia.

Riker teams up with a sort of private detective on the planet and they try to recover the jewel, the 'Fortune's Light' of the title. Friedman's excellent creativity conjures up the socio-political situation on Imperia perfectly, and although one can get a little confused trying to work out which characters work for which Madragi, the general background and setting is very deep and colourful, full of traditions and regulations which Riker keeps breaking!

Back on the Enterprise, unless you're particularly *au fait* with the rules and, more importantly, complex terminology used in baseball - Data's adventures in Riker's holodeck program is totally bewildering. Although the storyline is easy to follow, it wallows too much in Friedman's obvious love of the game and one can easily get confused and lost as Data does. Nevertheless, it has some quite jolly moments, especially when Worf and later Picard join in!

The story reaches a quite explosive climax, with a few startling revelations involving double crosses etc and a nice cameo by a Ferengi (another Friedman trademark is his treatment of Ferengi as sensible, calculating baddies, rather than

the slapstick victims of the recent tv episodes).

*Fortune's Light* is not exactly a stunning, different or oddball novel, just a pleasant, intelligent read, and therefore a good purchase.

Mark Chappell

**STAR TREK  
Ghost-Walker(#44)  
by Barbara Hambly  
Publisher Titan Books  
Price £2.99**

**E**LCIDA BETA THREE is a quiet tranquil place, populated by the bird-like Midgwins, whose society is rapidly falling into decay because of their refusal to encompass technology of any sort. A Federation science team are slowly integrating themselves into the Midgwins, but the race are cautious - a previous encounter with Klingons has not endeared humanoids to them.

As Kirk returns to the Enterprise along with his latest love, scientist Helen Gordon, something else beams up with them, something which threatens to destroy the Enterprise at the first opportunity.

This is the premise for Barbara Hambly's second *Star Trek* novel, originally entitled *Visitor Unknown*. Personally I think I prefer that title, it seems to have a larger ring of mystery to it.

But titles aside, anything Barbara writes immediately turns to gold - *Ghost-Walker*

is one of the most perfect *Star Trek* novels I've read so far, everything in it just melds together, good characters, realistic situations, a believable alien society, sensible Klingons of the sort you really do believe could successfully run a large empire, and above all, meaty rôles for the lead characters and the supports, notably Uhura and Chapel. Kirk steals the show really - it is (as the cover implies) *his* story, showing how he copes in an astonishing situation, something he cannot have encountered before. Aided of course by Spock and McCoy, he comes to terms not only with the invader aboard the Enterprise, but with his love affair with Helen and how both their careers will be affected by her transfer to the Enterprise.

Two things the novel conveys better than most are, firstly, the size of the Enterprise. Many authors tend to ignore the fact that getting from one deck near the bridge to another in the main hull does take more than the few seconds it takes on tv, where shots of actors walking down corridors would be boring. Secondly that such a large ship possesses an equally vast crew, who all have individual tastes, likes and dislikes and in *Ghost-Walker* we get the impression that the familiar cast know a great many more crewmembers other than those seven we know well. A small touch, but an important one for an Enterprise-based story such as this.

It astonishes me that it has taken Pocket Books in America over five years to get Barbara Hambly to return to the *Star Trek* universe - authors of her calibre are hard to come by and *Ishmael* seems a very

## Sherlock Holmes

You won't need a magnifying glass to investigate the mysterious case of Peter Haining's *The Television Sherlock Holmes*. It's a weighty, large format paperback book, packed with behind-the-scenes information and many rare colour and black and white photographs, leading to the inescapable conclusion that this is indubitably the most complete guide to Granada TV's **Adventures of Sherlock Holmes** ever published.

With the indispensable assistance of Virgin Books, we are offering three copies of this far from elementary tome to the winners of this competition. To enter, just decipher the following clue correctly and send the result to us.

*Name the two actors who have played Dr Watson in the Granada series.*

Answers on a postcard to:  
**TV Zone (Elementary)**  
 PO Box 371  
 London  
 SW14 8JL

The closing date is 31<sup>st</sup> March 1991

long time ago! That aside, *Ghost-Walker* has been worth the long wait and I look forward to the time when Barbara returns to the Enterprise. I for one would like to see her talents turned towards the crew of NCC 1701-D, to see what she would make of Picard and company.

*Mark Chappell*



## Red Dwarf

Thanks to those kind people who look after our heroes from three million years in the Future, we have some **Red Dwarf** goodies to be won. These are;

Two **Red Dwarf** books, signed by the authors  
 Two **Red Dwarf** baseball caps  
 Two **Red Dwarf** T-shirts

As always, we have some questions to test your knowledge of the series;

- 1) Why was Lister originally sentenced to eighteen months in stasis?
- 2) In *Parallel Universe* what was different about the alternative versions of Rimmer, Lister and Holly?
- 3) Which company supplied Kryten?

Answers on a postcard to:  
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To advertise in the **TV Zone Classified** can cost just £3.00!! Readers wanting Pen Pals pay just £3.00 for up to 32 words. Fan rate for conventions, clubs and fanzines is £6.00 for up to 32 words. All other advertisers pay £12 for up to 32 words. All prices include VAT. Cheques/PO made payable to 'Visual Imagination Limited'. Copy deadline is the third Thursday of the month before publication. For further details of other advertising rates please request our rate card. Visual Imagination (TV Zone ads) PO Box 371, London SW14 8JL or ring Nick on 081 878 5486 and ask for advertising.

### Pen Pals

**Star Trek Fan** - male (30) seeks anyone male or female for correspondence. Interests cover old series, Next Generation and movies. Contact David Stephenson, 7 White Leys Rd, Whity, N Yorkshire, YO21 3PB

**Male 22** would like to meet anyone who is interested in The Hitch-Hiker's Guide to the Galaxy in the Kent area, and who enjoys watching the TV programs on video. To get together some evenings write to Vince Terry, 65 Nine Aines, Kennington, Ashford, Kent TN24 9JN

### Clubs

**Catherine Robert** 83 Rue Pasteur 54000 Nancy France is creating a fan-club for David Janssen (*The Fugitive*). She wishes the fans to contact her! Please write numerous!

**Six of One Club** - The Original Prisoner Appreciation Society. Site relocation means all surplus Patrick McGoohan media material must

go. Send A4 SAE to Box 61, Cirencester, Glos, for free colour/castlist posters  
**IDIC Star Trek Club**, UK dues £6.00 for 6 bi-monthly 60-84 page newsletters covering all aspects of *Star Trek*. SAE to Janet Quarton, 15 Letter Daill, Cairbaan, Lochgilphead, Argyll PA31 8SX, Scotland.

**Ten Forward** TNG fan club. Membership only £3.50. Three newsletters, badge, ship/department assignment. Choose from *Terran/Klingon/Romulan/Ferengi* etc. SAE to TF, 16 Bramwell Street, Rotherham, S65 1EZ

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**Dr Who Fans** Doctor Who videos available, good quality, including many titles. For list send SAE to: 2 Clover Close, Ipswich, Suffolk, IP2 OPW

### Wanted

**Genuine Stars**, celebrity addresses, 10,000 listed film, TV pop and rock stars. Send SAE with names of wanted stars, celebrity addresses. FCI (Dept TZ2) PO Box 1010, Bournemouth, BH1 2YF



# The Klingons



The Klingons prepare The Dead for the soul of a Klingon warrior in *Heart of Glory*

**S**CIENCE FICTION has always been renowned for its ability to create races of strange creatures from far-off planets, but it is still rare in either film or television for such races to be given the amount depth and motivation the Klingons have received in *Star Trek: The Next Generation*.

In fact, even within the *Star Trek* universe, the amount of background history provided for the Klingon race tends to be the exception rather than the rule. Several entire stories have been devoted to explorations of the Klingon way of life, and a number of continuing plots revolve around the trials and tribulations of the Enterprise's own resident Klingon, Lieutenant Worf.

## Klingon Language

Additionally, several authoritative books have been written on the subject of Klingon history and language, and some elements of *Star Trek* fandom take an almost religious interest in the subject.

At a recent convention one enthusiastic fan, who was apparently fluent in 'Klingonese', was discussing the Enterprise crew's latest encounter with that race. There was an almost reverential glint in his eye as he recounted the man-

ner in which he was able to anticipate entire lines of dialogue from the subtitles provided for us 'mere human' viewers. He was at the arm-waving stage by the time he told me "and they got it absolutely right, every time!" I refrained from point-

ing out that regardless of whatever else he might have read, the definitive version of the language must be the one spoken on-screen, but it nevertheless indicates the fervour which exists regarding this warlike people.

In *Sins of the Father* Worf and Picard travel to the Klingon homeworld





**A Matter of Honor** Riker samples life on board a Klingon vessel

In the original *Star Trek* series the Klingons were the Federation's most bitter enemies, but true to the Organian prophecy in the episode *Errand of Mercy*, there now exists an alliance between this warring race and the peaceful United Federation of Planets. The alliance has apparently existed for around twenty years now, and seems to originate from the courageous actions of the Enterprise's predecessor, the NCC 1701-C, in defending a Klingon outpost on Narendra Three from attack by their mutual enemies, the Romulans.

However, even though an alliance exists, there are still considerable differences between the two cultures, amply demonstrated by their respective tastes in food. What the Klingons consider delicious is rather less than palatable to a human, as Commander Riker found out in *A Matter of Honor* when he undertook a tour of duty aboard the Klingon vessel Pagh. He was 'fortunate' enough to be able to sample such delicacies as a Heart of Targ and Gagh (a variety of serpent worm). Normally, Klingon food is either eaten live or slaughtered just before consumption - which can be a little off-put-

ting to the human palate. Equally, when confronted with cooked meals prepared for humans, Klingons find them revolting, complaining they are tasteless and bland.

A human captain like Picard might find it rather difficult to comprehend the Klingon chain of command, which expects that when an officer becomes weak or otherwise unable to perform his duties, his subordinate should assassinate him in order to assist in his 'honourable retirement'. At all other times, however, the Klingons believe in instant obedience to their superiors, and a strict formality of command. The human virtues of politeness and courtesy are treated almost as an insult, and certainly as a waste of time.

## Honour

Under Klingon philosophy, *honour* is paramount over all other considerations - even over survival itself. A suicide attack on one's enemy, for example, is considered very honourable - although presumably any commendations for such actions are posthumous! It is expected that a Klingon warrior should die heroically in battle - it would be the greatest dishonour

for him to pass away peacefully in his sleep. Upon a Klingon's death, his fellow warriors ceremoniously gaze skywards, and in unison emit a deep growl to forewarn The Dead of the imminent arrival of the soul of a Klingon warrior. Once the soul has departed it, the body is considered to be nothing more than an empty shell and may be simply discarded without ceremony.

Another aspect of this code of honour is that Klingons would never consider taking hostages in a battle, feeling this would be a cowardly action undertaken to avoid confronting the enemy. Similarly, they themselves fully expect to be killed immediately upon being captured by an enemy - it is regarded as a great dishonour to be captured alive in battle, and worse still to be subsequently released by your opponents.

Away from hand-to-hand combat, Klingon technology is on a similar level to that of the Federation, although their ships are devoid of the spaciousness and comfort we observe aboard the Enterprise. All of their ships are equipped with cloaking devices - presumably stolen from the Romulans - which allow them to approach their prey with great stealth.

We have seen at least three different types of Klingon spaceship in *Star Trek: The Next Generation*, with several subclasses which have never been specifically identified. The first, and oldest, is the original battle cruiser seen in *Star Trek: The Motion Picture*. It was this class of ship that the Enterprise confronted in the second season story *The Emissary*, in which the 75 year old vessel was discovered adrift in Space. Since its crew were in suspended animation they unfortunately knew nothing of the now peaceful relations between their own race and the Federation...

Recently, the most common class of Klingon vessel has been the Bird of Prey, as stolen by Captain Kirk in the third motion picture and subsequently flown back in Time to 20th Century San Francisco. This design has been seen in countless *Next Generation* stories, including *Heart of Glory*, *A Matter of Honor* and *Yesterday's Enterprise*, and from what we've seen there would appear to be a variety of scales of the same basic design. The most recent type of Klingon vessel we have seen is the flagship of the fleet, commanded by Council Leader K'Mpec in the fourth season tale *Reunion*.

As the fourth series progresses in America, there will no doubt be more revelations about this fascinating race - and you can be sure that whatever may happen, it certainly won't be dull!

André Willey



# Jonathan Frakes Directing...

*The third season story 'The Offspring' was the first to be directed by Jonathan Frakes, more usually seen playing Commander Riker.*

**TV Zone:** How long have you been interested in directing an episode?

**Jonathan:** Since the beginning of the series I've had my eye on the director's chair, and I've been observing for a couple of years to that end, and taking seminars or reading and hanging out, watching the editors dubbing and mixing, and I just bugged them so long they had no choice (laughs).

## A Choice?

**TV Zone:** Was *The Offspring* a script that you felt strongly about directing, or were you just handed it arbitrarily?

**Jonathan:** The scripts are assigned arbitrarily. The directors don't have any say as to what episode they will get. I think I was very lucky in that the slot I got not only was very light on Riker, but featured Brent and Patrick so heavily, both who are certainly two of the best actors on TV. So, I was very lucky. I also think it was a wonderful story. It was what we call a 'bottle show', where you keep it all on the ship, and the relationships of the people on the ship are focused on. I think those shows are sometimes more interesting than going away.

**TV Zone:** It was a very awe-inspiring episode, and touched on many different topics, such as loneliness, growing up, being different...

**Jonathan:** The interesting thing about the episode is that it's now being considered for what's called a 'Humanitas' award, which is an award given to things in the arts that express the advancement of human behaviour and the human element. The fact that we learn so much from these androids is quite ironic.

## Planning

**TV Zone:** How much pre-planning did you do for the episode?

**Jonathan:** You have as director about a week or so with the script in various degrees of disarray, in which you have meetings with all the designers - the set designer, the costume designer... and also it's during that preproduction week that you have to cast the guest stars. This episode was shot over the Christmas holiday, so I shot for three days and had a

week, the Christmas week off to pull my hair out and lose sleep, and then came back and shot the rest of the episode.

**TV Zone:** How did the cast treat you?

**Jonathan:** They were actually much nicer than they had threatened to be. Brent of course said he would not come out of the trailer, Patrick said he refused to come on the set. It was all in good fun, but when we did get down to work, there was a certain camaraderie that we had developed as actors that existed with me as the director, I felt, and it was very nice. I also had the support of the whole crew, because we've worked together for so long. They seemed to be pulling for me, and were very supportive, and everybody seemed to kick it up a notch. They really made it very nice for me.

**TV Zone:** The acting was exemplary, especially Hallie Todd (who played Lal).

**Jonathan:** I cast her after seeing probably 30 or 40 women. She was

delightful, yeah. And Nick Coster, the actor who played Admiral Halftel was wonderful, a delightful actor. [I liked] when he came out of the operation and said (about Data), "His hands moved so fast I could hardly see them..."

**TV Zone:** It seemed that you gave a lot of thought to each shot.

**Jonathan:** Thank you. Also, I was lucky in that I was given a new set: the laboratory set, which provided a visual element we hadn't seen before. So, I got to use every inch of that set.

**TV Zone:** Did the episode come out the way you envisioned it?

**Jonathan:** To a certain degree. There are certain things I'd obviously do differently, but it was just so exciting that it came out at all (laughs), that it actually had a beginning, a middle and an end. That it's been so well received has been a delight.

**Louis Hirshorn**

**Picard and Data have to confront Admiral Halftel, who wants to study Data's 'child', in *The Offspring***



# Video Effects

ONE could easily lose track of the many different producers on *Star Trek: The Next Generation*. There is an executive producer, co-producers, supervising producers... and an associate producer, Peter Lauritsen.

Lauritsen describes his job as being in charge of post production activities on the series: "I set up the organisation for the post production facilities. We're doing basic things; transferring film negatives to videotape because we're not printing up any film." Which means quite simply that all footage filmed in the studio is then transferred onto video for post-production work. "That is done every morning and our editors then work on the montage editing system, which is provided by Unitel."

Lauritsen claims that this process is es-

sential for a series like ST:TNG. "The expense and time consumption of post-production work on film with special effects would have created problems for us. The advantage of videotape is really one of the factors which have made *Star Trek*'s comeback possible. The editing system we are using will save about a week in the editorial process, and the video compositing saves on time as well. One spaceship shot on film would take two to three weeks; on video we can do it in four hours. Once you have those elements on video they are much cheaper to recycle and use again."

## Transporter

Effects like forcefields, the transporter beam, phaser blasts and photon torpedoes are all added on during the videotape edit.

Video Effects maestro Peter Lauritsen



In the planning stages, much thought was given to the new effect for the transporter. "We wanted it to be vaguely reminiscent of the old effect, but we gave it a new flavour. It was a nice effect they created for the original series, and you don't mess with success! We shot the film elements and use them when we composite the effect on video, so you retain the filmic texture."

Peter Lauritsen and his team have tried to make the visuals on this new generation as innovative as possible, utilising the latest technology. "We originally did tests to have the Enterprise computer generated. It was a wonderful idea and the test footage looked pretty neat, but there were a lot of potential drawbacks. It took a lot of time to generate the image and we wouldn't have been able to generate other spaceships quickly enough. We already had models for some ships, so we would have had two mediums that wouldn't interact."

One major disadvantage of transferring the series to American standard videotape is the fact that there is a loss of picture quality when the tape is converted for overseas sales. Episodes of *Dallas* which were converted for British standard and broadcast by the BBC were greeted with floods of complaints about poor quality. "There isn't any good answer to that problem," muses Peter Lauritsen. "We're trying to keep our generation as clean as possible, and I'm hoping that inroads are made in these conversions. We're stuck; the economics dictate that this series just wouldn't be possible on film." So for the moment, we must make do with ST:TNG of slightly sub-standard picture quality rather than have no ST:TNG at all...

*Richard Houldsworth*

The Borg's beam is an easily created video effect



# DOCTOR WHO

## The Krotons



On leaving the Kroton ship, rejected Gonds are 'dispersed'



**T**HIS month BBC Video complete their releases of surviving stories from the Patrick Troughton era of *Doctor Who*. As many people are aware, the best was wiped, and despite being written by the hugely talented Robert Holmes, *The Krotons* has a reputation for being unremarkable. However, in the light of more recent offerings, it is actually rather entertaining.

### Unknown

Holmes apparently wrote the story synopsis for the BBC2 Science Fiction series *Out of the Unknown*; when it was rejected he then agreed to expand it into four episodes of *Doctor Who*. As a result, the basic concept behind the story is very strong: monsters which are re-animated from crystalline slurry when they have drained enough mental power from a community they rule.

It does appear, however, that Holmes had difficulty in adapting the material to focus on the Doctor and his two com-

panions. This leaves Jamie as a casualty of the format, pushed into the background to play nurse, be captured, make acid or be involved in a horribly stagey fight sequence. The Doctor and Zoe do rather better, with some wonderful dialogue as they become the two 'High Brains' to bring the Krotons back to life. Of special note is their rivalry as they sample the Teaching Machines. The Doctor initially fails the Krotons' test, to Zoe's surprise as she believes that he is 'almost as clever as I am'. When he finally beats her score, she retorts, 'You answered more questions!'

Unusually for Robert Holmes, the subsidiary characters are under-developed - quite in contrast with the 'colourful individuals who would dominate his later scripts. Only Philip Madoc's sinister Elek is of any interest, and that is thanks to the talents of the performer, rather than the dialogue.

### Lampshade Eggbox

The Krotons themselves are disappointing. Obviously designed to be aesthetic they are instead pathetic; a discordant marriage of lampshade and eggbox. Even if you can find this credible, the addition of a rubber skirt at the base of the costume makes certain that the operator's legs are visible. Two voice artists are credited with speaking their dialogue, but they sound identical and their speeches blend into one long monotone.

In spite of such annoying faults the story still succeeds because of its roots in adult Science Fiction. The plot is straightforward and captivating, with the first appearance of the Krotons held back until the second half of episode two. Considering their design, it seems a shame that they were not held back longer; the story was managing quite well without them...

Definitely not a classic by any means - it won't tax the 'High Brains' amongst you - but a piece of entertainment it is well worth £9.99 of anyone's money.

Richard Houldsworth

# The Curse of Fenric

ONCE upon a time **Doctor Who** spanned 48 weeks of the year, with twenty-five minute episodes each week. Now, after more than a year the new output of **Doctor Who** is just six minutes, and only on video.

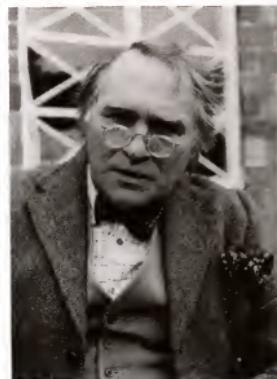
## Plot Help?

So has the extra footage of *The Curse of Fenric* made any significant difference to the story? No, is the simple answer. The extra time *does* make some sense of previously confusing events, but makes no great contribution to the story as a whole.

We still have magic rain which appears and disappears, depending on which way the camera is looking and we still have one of the most bizarre and unintelligible scenes in the programme's history, the 'seduction scene between Ace and a soldier. The two characters seem to be part of a *Two Ronnies* sketch - saying a line two ahead of the one last spoken. It is difficult to say whether the plot makes more sense, although it made a surprising amount of sense for a Andrew Cartmel-script edited story in the first place! I've since read the book and re-watched the episode, but the video was still enjoyable. And that's what really counts.

For the purists, episode one contained

Anne Reid as Nurse Crane



Dinsdale Landen as Doctor Judson

just over two extra minutes, while episode two had about 40 seconds, three just under 30 seconds, and four had nearly three minutes. As we detailed last issue, extra music was composed for the story by the original musician, Mark Ayres.

## Stereo

This leads to an aspect of this release which BBC Video has been surprisingly



quiet about, the fact that this is the first **Doctor Who** video *in stereo*. In fact there is no mention whatsoever of this on the video cover (or 'inlay' as they like to call it). The speech has been recorded in mono, and treated where possible to sound stereo, but both the sound effects and music are most definitely in stereo. This really makes the video a must, when played on a Hi-Fi system.

The minus side of this does mean that you are more aware of some negative aspects of the music, and I certainly found myself growing tired of what felt like the continuous use of a drum beat. It seemed that the moment anything military happened, which was rather often, the drums would be used. On the other hand, the sound effects were much more impressive in stereo.

## Quality

The picture quality of this release does seem to vary somewhat. I have heard some people call it excellent, while others have had to take their tapes back. This does seem to be a continual problem with £9.99 tapes. It's very hit or miss as to whether you'll get a good tape. Maybe more than one company duplicates up the tapes for the BBC?

*Jan Vincent-Rudzki*  
Alfred Lynch as Cmmdr Millington



# Patrick Macnee

PATRICK MACNEE likes to think of himself as an '18th Century man'. So when sitting down to speak with this acclaimed actor, you can't help but notice his old fashioned sense of charm, whether in his elegantly tailored suits, his articulate speech, or even his preferred mode of transportation.

"I always felt that I came from the Regency period in my imagination, and riding horses," he says. "I mean, I don't recognise motor cars as existing at all; I could drive a coach and four. As for *The Avengers*, I was 18th Century, but the woman was essentially 21st Century."

The woman Macnee speaks of is Honor Blackman, his first female partner from that classic 60's series. From 1962 to 1964, his character, John Steed, and Blackman, as anthropologist Catherine Gale, were consistently garnering top ratings while being hailed as two of the most popular personalities on the small screen.

But this 18th Century man found the road to success in the 20th Century a long and bumpy one, as Macnee describes in his 1989 biography *Blind In One Ear*. During his early years he suffered such setbacks as being sent away to boarding school at the age of five, joining the Royal Navy during World War II, and serving on Motor Torpedo Boats (the only night he was off duty, his boat was sunk).

Finding little acting work at home after the war, he became so desperate that in 1952 he left his first wife and two children in England, fleeing to Canada, and later the United States, to earn a living during the early days of television.

Following only modest success abroad, Macnee returned to England in 1960 to find that the hard times remained. The amount of acting work for him was "None at all," he remembers. "And as it happened, I was walking along Piccadilly, dead broke, and fortunately, this man who I'd known in Los Angeles, Edgar Peterson, asked me if I wanted to be his associate producer on *Winston Churchill: The Valiant Years*. I said yes, and did that until I got *The Avengers*."

## Producer to Agent

When the Churchill series became a hit, Macnee decided to put aside the grind of acting and call himself a 'producer'.

However, it was to be a fleeting career change when a friend from Canada, producer Leonard White, asked him to act the rôle of undercover agent John Steed in his new television series *The Avengers*. Already hired was the show's star: Ian Hendry, who portrayed Dr David Keel. Steed would be his sidekick.

Macnee then visited ABC Head of Drama Sydney Newman [who three years later created *Doctor Who*], and "asked for an astronomical amount of money which [Newman] paid. So, I did very nicely," he acknowledges. "It restored my fortunes, and my son said that suddenly we had a television set in the house and enough to eat."

It's a shame that the early Hendry episodes are lost, because it would be a delight to view these raw, action-oriented adventures; much different from the classic Diana Rigg episodes we are accustomed to today. Macnee agrees. "In those days it was a much more gritty series. The characters were more human, and they were very real... but unusually successful, you know. It was number one with Hendry, and nobody even thought of having a woman at the time. We only had the woman because [Ian] left."

It's difficult to imagine anyone but Honor Blackman in the rôle of 'Mrs Gale', but surprisingly, she was not the producers' first choice for the part.

## Mrs Gale #1

"A New Zealand actress, one of the best comedy actresses, named Nyree Dawn Porter was the first choice," Macnee states. "In fact, she won an OBE for playing Irene in *The Forsyte Saga*. She was a great actress, but flatly turned us down."

Once Blackman was cast, the problem of finding the correct persona for Cathy Gale remained. At first, the producers even gave her scripts with dialogue meant for Ian Hendry. In-



Right: In *The New Avengers* Steed meets a variation of his old foe, the Cybernauts



Above: John Steed, man about town

Main Picture: Purdey (Joanna Lumley), Steed (Patrick Macnee) and Gambit (Gareth Hunt)



stead of confusing matters, it actually gave her a sudden inspiration for the character.

"That's right. That's what gave her the idea," Macnee recalls. "She was a very sharp woman. She had always played the little English rose in many films of Robert Taylor and all those sort of people. And suddenly she thought, 'Hey here I am, a rising middle aged woman, I'll take my opportunity and I'll play it as a man.' Well, looking the way she did, it wouldn't have made any difference even if she played it like 'The Incredible Hulk,' because she still would have looked like Honor Blackman. But the combination was irresistible."

Her look included an array of trend setting black leather outfits, which Macnee takes credit for designing. "I'm kinky as hell and always have been, and I presumably knew, through one reason or another, that black leather has a very strong erotic content. Any form of second skin does, particularly when it's lit. So, yes I did design them.

"It didn't turn out to be a fad," he explains, "it turned out to reflect the tastes of a great many people in the country for a particular form of perverse sexuality. It wasn't thrown at people. I mean, you could have had rubber or any other [material]. You could have had bondage... Well, we did have bondage. You could have had anything as long as you touched upon it lightly. It's in the English character with sex, you cannot take it seriously, and we did that with sex. That was the other reason that it worked so well."

Macnee admits that once Honor Blackman decided to leave the series, and become Pussy Galore in *Goldfinger*, it took a long time to find the right actress to replace her.

## On to Mrs Peel

"Indeed, but [at first] they found the wrong actress, whose name is Beth Shepherd, a beautiful woman and a fine actress - completely wrong for the part."

After many fruitless auditions, the producers tried out an actress who appeared in an Armchair Theatre production of *The Hothouse*. Her name was Diana Rigg. And after a successful screen test, she was hired. *The Avengers* then took off to greater heights.

Macnee has said that working with Rigg made him an even better actor. "Well, I didn't consider myself an actor at all, you know," he clarifies. "If you have to [stop acting and] become a producer... I really sort of coasted along. My range is very narrow, and her range is gargantuan. She had already played Cordelia with Paul



*The Avengers* Steed, the 18th Century man, with Cathy Gale (Honor Blackman), the 21st Century woman

Scofield in *King Lear*, and she was a woman of extraordinary distinction.

"She said, looking straight at me, 'I can only go with men of high intellect, Patrick.' Being masochistic, I immediately thought, well I have a low intellect so we won't get anywhere," he chuckles. "But we had a wonderful and strange and peculiar, technical... We never talked about anything technical at all. We rewrote all the scenes together. We played them with some sort of innate thing. But I can't claim to have been clever, it just happened."

## Tara Turning-Point

After two successful seasons as Emma Peel, Rigg became bored with *The Avengers* and left the programme. In Macnee's opinion, the series then took a turn for the worse. Her replacement was

Canadian actress Linda Thorson, whose character, Tara King, was designed to be an amateur secret agent who Steed would take under his wing.

"Well, if that had been developed it would have been fine, but it never worked," he confesses. "If she had that in her mind, she was quite right, but we brought in ridiculous people like 'Mother' [played by the late Patrick Newell], because the producers assumed that she couldn't act, which is bad. Hugh Cruttwell, who is the great supporter of Kenneth Branagh, also nurtured Linda Thorson. And when she came into the show he said, 'You are getting one of the best actresses ever.' She came in at 20, the producers terrified her, they said she was overweight and put her on amphetamines, and she had a bloody awful time. And I was awful to her. It really just didn't work, and she succeeded in spite of it, yes. But I



**The Avengers** Increasingly fantastic situations for Steed, Emma Peel (Diana Rigg) and also for Benstead (Arthur Lowe) in *Dead Man's Treasure*

can't claim that I had anything to do with it at all.

"I had total communion with Diana Rigg," he notes, "and enormous communion with Honor Blackman; most of all with Honor, but with Linda I had absolutely none. I wanted to get rid of her. I just didn't like the whole set up, and I even wished I wasn't doing the show. I hated it."

## The New Avengers

Unfortunately, Macnee feels that the 1976 *Avengers* sequel didn't fare any better. "Finally, in *The New Avengers* they tried to tell me that I was getting it all wrong, and I said, 'Of course I'm getting it all wrong, because the whole show's all wrong. I shouldn't even be doing it.' They should have done it with the two younger people: Joanna Lumley, who's a wonderful character, and Gareth Hunt. The whole thing was bad."

Macnee has since put away Steed's trademark bowler and brolly, and has traded them in for a steady stream of television work which has included episodes of *Murder She Wrote*, *Magnum P.I.* and *Battlestar Galactica*, as well as roles in films ranging from *The Howling*, to *This is Spinal Tap*. He sums up his current situation by describing himself as "a rather old but reasonably successful character actor. And I promote a lot of things."

## Bond

One of the products he has recently publicised took on an ironic twist for Macnee, who for years has been identified with spies and secret agents. Sterling

Automobiles hired him to be their answer to James Bond.

"That was fun, but it wasn't me [which made it a good commercial]. It was the brilliance of them striking a deal with the Bond people, who have never used the Bond music outside of their films before, and this wonderful man coming up with this one line, 'I suppose you were expecting someone else.' I mean, the thing itself is a little gem," he asserts. "The fact that it didn't sell any Sterlings and that it didn't do much good... It was a one-off, but I was very grateful for it, because that, the Bond film [*A View To A Kill*], and the book tour have what you might call revivified my geriatric career."

Macnee's rôle as Tibbett, an agent disguised as Bond's chauffeur, was suggested by the film's associate producer

Barbara Broccoli. But he wasn't opposed to calling Mr Bond for a little help.

"When I heard that I was being suggested for the rôle," he remembers, "I rang Roger [Moore], who's an old friend, I would like to say. I've known him for many years, and said that if it gets to push and shove, would he think that I would be good in it? And as I played Doctor Watson to his Sherlock Holmes a couple of years earlier, he very much went to bat for me, and I think we did a good job in the film."

Two of Macnee's recent credits are based on stories by Edgar Allan Poe. He plays Machiavelli in *Masque of The Red Death*, and stars in an episode of *Ray Bradbury Theater* called *Usher II*, a follow-up to the original *House of Usher*, taking place in the year 2125.

He's also been featured with Loni Anderson in *Sorry, Wrong Number*, and with Christopher Lee in the TV remake of *Around The World In 80 Days*. In fact, Lee is going to portray the great detective to Macnee's Watson in a new weekly *Sherlock Holmes* series filmed in Zimbabwe.

In spite of many years of international recognition and acclaim, one wonders if Patrick Macnee has ever regretted his decision to become an actor.

"Oh, I think so. I would have liked to have been an ambassador, or an archbishop, or somebody," he reveals. "Being an actor to me is something that I don't do quite well enough. I've never really been somebody that people come to see, but I'm somebody who seems to be employed all the time. I can't say I have any bitterness, and I don't have any regret exactly; I just wish I'd been a bit better."

*Louis Hirshorn*

Roger Moore helped Patrick Macnee get the part of Tibbett in *A View To A Kill*





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## Beautiful Info

**Claire Williams**  
Leicester

Thank you very much for the interesting **Beauty And The Beast** articles. It is very good to see a British Magazine take an interest in what is a very good show which receives no real coverage in other magazines. I hope you print more **Beauty And The Beast** material as it is very hard to get information on the show and every article is gratefully read and re-read by thousands of adoring fans.

Please keep up the good work, keep printing B&B information and help us keep our dream alive.

*Editor: Glad to be of service, Claire. We have no immediate plans for more B&B, but our sister magazine, Starburst, is currently running a series of articles on matte paintings in film and tv. The latest issue features a beautiful full-colour poster of a painting from B&B. Unmissable!*

## Trek Cuts

**Tony Darbyshire**  
Wigan, Lancs

I beg to differ, Stuart Clark: to my mind CIC Video's **Star Trek** record is not unblemished. One only has to look at their releases of the films to see that. For instance, the cinematic running time of **Star Trek: The Motion Picture** was 143 minutes - even allowing for the unavoidable discrepancy for films on video, CIC's original release at 130 minutes is terrible, and when it was put out on sell-through, it was chopped down to 124 minutes. Despite CIC's claims that it is the 'original, full-length version' the video of **Wrath of Khan** also suffers

cuts, albeit minor ones, such as David Marcus's line "son of a bitch". Perhaps after reporting on the cuts to the tv episodes, Stuart could report on the aforementioned film cuts.

*Editor: Although we never deliberately avoid mentioning the Star Trek films, this is the TV zone we're in!*

**Stephen Moore**

Basingstoke, Hants

How can the BBC justify editing the **Star Trek: The Next Generation** episodes *Hide And Q* and *Conspiracy*? If these episodes are made available on video in their complete format then there can be no excuse in cutting them for television. If something is unsuitable for broadcast at 6 o'clock, then would it not be better to show the series after 9 o'clock?

*Editor: No argument there. What do other readers think?*

## Trek Orders

**Jane Smeee**

Reading, Berks

I have been following the debate concerning the BBC's screening order for **Star Trek: The Next Generation** and am wondering just how one defines the 'right order'. So far everyone assumes it is by US airdate, though surely this could have been decided on an arbitrarily as in the UK. How about production order or Stardate? I would presume the latter to be calculated chronologically, and yet if this is followed, *Skin Of Evil*

where Tasha Yar dies comes before *The Battle*, *The Big Goodbye* and *Arsenal of Freedom*. Am I missing something or does Tasha have access to a TARDIS?

*Editor: We use the US airdate as our guide simply because it makes the most sense. Many episodes carry themes or characters over into the subsequent episode and would make no sense viewed in any other order. If we followed production order, the same problem with Tasha Yar would occur (she recorded *Symbiosis* after *Skin of Evil*). However, there does seem to be a stardate mix-up.*

**Aaron Anderson**

Leicester

I have just started reading your magazine and I'm sure there are fans who, like me, didn't know about **TV Zone** at the start and missed your **Star Trek: The Next Generation** episode guides. Maybe you could reprint them all in a special.

*Editor: Now there's an idea...*

## Trek Fever

**Eddie Yau**

Hove, Sussex

I am suffering from a terrible disease called 'Trek Fever'. The only known cure for this is to watch more **Star Trek** episodes, therefore can you answer the following questions, so that I may know when, if ever, I can be cured?

1) When are the BBC planning to show the **Classic Trek** and animated series on telly?  
2) Are they going to use their al-

ready edited prints of **Star Trek**, or new unedited versions.  
3) Will they be showing all the episodes, or are they planning to ignore the ones they banned again?

*Editor: Hope you get well soon, this might not be a cure but we hope it's a help. 1) Latest rumours suggest classic **Trek** will be on BBC2 this summer. No news on the animated series yet. 2) Bearing in mind the BBC lent Sky TV their prints and they were edited, we think it's bad news. 3) Again, we're not sure. Sky did show the 'banned' episodes, so let's hope the BBC does the same.*

## Victory V?

**Andrew Williams**

Dudley, W Midlands  
I am writing to complain about the distinct lack of articles regarding the series **V** was and remains one of the better tv series ever made, catering for a wide audience of tastes and attaining high viewing figures in this country and abroad.

I have followed **TV Zone** since the first issue and have hoped we could have seen at least one article on **V**. The only mention made was in issue 2, where it was reported that a new series was on the cards. What has become of these plans?

*Editor: No news on the proposed conclusion to **V**, although bearing in mind creator Kenneth Johnson's latest genre show **Alien Nation** has been cancelled, we doubt that any plans for **V** got much further than the discussion stage. Anyone else know differently?*

## Live And Let Live?

**Rachel Lindfield**  
Burgess Hill, Sussex

Just a quick note to say that I think anybody who compares any programme to another is totally and utterly wrong - you should take each one for what it is, not anything else.

Being a fan of most Science Fiction/Fantasy I don't particularly mind what you put in **TV Zone** but those who don't share my views, I sympathise with and hope that maybe you can do something to please them as well.

*Editor: What a shining example of tolerance and understanding...*

**Beauty and the Beast** Thousands of adoring fans



**Howard Pell**

Keighley, W Yorks

I appreciate all kinds of Science Fiction on television. Okay, so **Doctor Who** and **Star Trek** may dominate the top slot, I find them both highly enjoyable, but that doesn't stop me from enjoying other programmes like **V**, **Alien Nation**, **Planet of The Apes**, **Logan's Run**, **Fantastic Journey** and **Max Headroom** to name just a few. However you will notice that some of those series have only lasted one season, it's a pity that such programmes have had such a short life span.

Now if there is such a stream of talented tv script-writers out there, where are the imaginative SF/Fantasy programmes to match wits against **Star Trek: The Next Generation**. Surely the same care and skill could be put to good use to produce other high standard tv fare. Basically, if Paramount are willing to take risks, then surely other tv studios could follow suit. But no, Fox Network has cancelled **Alien Nation**, even though it was doing well in the ratings, and no doubt similar fates were met by **V**, **Max Headroom** etc. Maybe now is the time for those studios to take note of how well **Star Trek: The Next Generation** is doing, find out what makes it such a hit, hire some good writers and let series be given a chance. **Star Trek: The Next Generation** started a bit shaky but it was allowed to get better. Until then, we will have to make do with what there is and enjoy as best we can. Even mediocre tv SF is better than none at all.

**Keen Defence****Liz May**

Colchester, Essex

I would just like to point out to Sue Vincent (letters issue 15) that Kerr Keene is neither very young nor very naive, and while I'm on the subject 'she' is a 'he'. Kerr happens to be a mate of mine and while I agree that he will argue fiercely for what he believes in, he is always ready to listen to other opinions. OK, so he's not keen (sorry about the pun!) on **ST:TNG**, but I was always under the impression that a spot of debate is good for the brain.

I also wanted to say how much I enjoy the magazine, it great!

*Editor: We thought it right to*



**Blake's 7's Liberator - does it have more strings than *Stingray*?**

give *Kerry* space to air his views, but to say he is 'not keen' on **ST:TNG** is an overly gentle way of putting it, when *Kerry* called the series 'garbage' and 'crap'. We thought it equally right to print someone's criticisms of *Kerry's* somewhat vociferous letter.

**Classic?****Paul Ferry**

I feel it only right that I should write and object to your unfair use of the word 'classic' when referring to **Star Trek** (as opposed to **Star Trek: The Next Generation**). Now, before all you hardened Trekkies out there go and throw apoplectic fits, allow me to explain myself; I am not anti-**Star Trek**, the series was a remarkable piece of television history and a great many of its episodes are worthy of the epithet 'classic', but the series also produced a number of incredible duffers and I do not feel it fair that a series capable of producing such turkeys as *Spock's Brain* and *Spectre of the Gun*, should be named 'classic' simply because it is, for want of a better word, old. Don't get me wrong, I like **Star Trek** and **Star Trek: The Next Generation**, but I believe that any series, be it **Star Trek**, **Doctor Who** or whatever, should be judged on the merit of its individual episodes, without its true 'classics' having to carry the dead-weight of some of its

best-forgotten fellows. Surely, those who read **TV Zone** are well enough informed to distinguish between **Star Trek** and **Star Trek: The Next Generation**, and if they aren't, doesn't 'original' **Star Trek** sound more appropriate?

*Editor: 'Classic' *Trek* is a generic term used within *Star Trek* fandom (by the way, you're more likely to upset fans by calling them 'trekkies'!). It is used in the same as you would talk about *Classic Music* and *Classic History*. The term 'original' also has ambiguities. Would this mean that everything in *Star Trek* was totally original, never bodily done before?*

**The Real Kirk****Sandra Poynter**

Barton-Le-Clay, Bedford

First let me compliment you on your magazine, as an avid Sci-Fi fan, I cannot get enough of your magazine, it always seems to long to wait for the next issue. Now, please enlighten me on the recent PowerGen and National Power advert of the tv. Is that *really* William Shatner? Of course, I recognised James Doohan, but there is great controversy amongst my fellow Trekkers as to whether it is Shatner or not. If it is, I am disappointed! If it's not, I appreciate the joke.

Also, is there anything scheduled in the pipelines to celebrate the 25th anniversary of

**Star Trek**, apart from **Star Trek VI** movie, that we in Britain will be able to see?

*Editor: We are dumfounded that you, a true Trekkie, didn't recognise William Shatner! Surely, it's James Doohan who's changed the most over the years. See the news pages for the latest on the 25th anniversary.*

**Blake's Value****Gary McCartney**

Penwortham, Preston

Being disappointed with previous **Blake's 7** video releases (*The Beginning*, *Due*, *Orac* and *The Aftermath*), I was quite apprehensive whether I should purchase the new releases as much of the material included in the older videos is in the new videos. After reading the article on **Blake's 7** (issue 15), I decided to 'fork out' forty pounds and get them.

I must say that it was forty quid well spent. After watching the new videos you can see just how badly put together the previous ones were, with countless scenes edited away and even two full episodes (*The Web* and *Mission to Destiny*). Why these episodes were not included in these tapes I will never know!

*The Web* is certainly the best episode of the eight - not necessarily because it has the best story/acting, but because of the visual effects. Never before have I felt so embarrassed for a programme (until this episode) when the model Liberator (held up by a visible stick) gets pushed through long strands of cotton wool. That particular video is worth buying just to see that clip of film. The other Liberator clips from the other episodes are no better - I'm sure I counted more strings tied to the model Liberator than on the dummies of the entire series of *Stingray* - and that's saying something!

I mustn't be too critical because the first eight episodes are exceptionally enjoyable and are definitely worth ten pounds each. So if there are any **TV Zone** readers who are in doubt - take it from me - they are worth every penny.

*Editor: ... which all goes to prove that our readers enjoy Fantasy tv for a variety of intriguing reasons! Anyone care to defend **Blake's 7** special effects? That's all for now. Keep the letters flooding in.*

# STAR TREK

## TV Episodes 71 / 72

### *The Empath Revisited*

FIRSTLY this month I must reply to last month's letter from Mister Jason Hart. I have since watched the episode again and re-read Allan Asherman's review. I am pleased to say that my views (see issue 13), have only been reinforced.

The capture of the Enterprise's crew and their being tested, or used in ways they do not want to be, is a recurrent theme throughout the series. For instance, *The Cage*, *The Squire of Gothos*, *The Gamesters of Triskelion*, *Plato's Stepchildren* and *The Savage Curtain* all use this basic premise. Some of these episodes work because they emphasize the humanity of the characters and their reaction to having their personal freedom removed. The action in *The Empath* can only really be described as sadistic, and at the end we are asked to accept that these are the acts of a well-intentioned civilisation!

Plagiarism is the worst criticism which

can be made of a writer and should Allan Asherman wish to take issue with my review I await the court case with the confidence of an innocent man. To follow Mister Hart's logic, however, I caution anyone wishing to express the same views as him since he will doubtlessly accuse you of making a 'carbon copy' of his letter. Remember people can share the same point of view as easily as possessing different ones.

### *Whom Gods Destroy*

LBA II is a galactic asylum for the incurably insane and also the setting for this episode. The fourth and final episode to be banned by the BBC, *Whom Gods Destroy* is not a good example of *Star Trek* as it relies upon the clichéd view of mentally ill people as power-mad megalomaniacs. For instance, guest star duties fall to Steve Ihnat as Garth of Izar whom the audiences immediately knows is insane because he wears odd coloured boots.

Ihnat handles the job quite well as he drifts between rationality and madness. Together with Shatner and Nimoy, he provides the reason for watching this episode, namely the performances of the three major characters. Shatner proves himself to be capable of delivering dry one-liners long before Arnold Schwarzenegger even made a movie and Nimoy's double-handed neck pinch is a classic.

Good use of the *Star Trek* costume cup-

*Whom Gods Destroy*  
For once we know which is the real  
Kirk, or do we...?



*Whom Gods Destroy* Marta and Garth look on at his cruel actions





**The Mark of Gideon** The Gideon Council try to fool the Enterprise crew

board is made in this episode as we get to see an Andorian, a Tellerite and an Orion Slave Girl. The latter even dances at a meal ceremony but the spectacle is only a shadowy image of Susan Oliver's classic performance to Alexander Courage's stunning music in *The Cage*.

Also dusted off are the space suits from *The Tholian Web* as Garth's followers help Marta take a stroll in the country air. Sorry, that is a sick joke but then so is this sequence of film.

In what passes as a reasonable explanation we are told that Garth can change his shape and appear as anyone he wants to, this leads to some well staged sequences as we are forced to wonder whether Spock is really Spock and, as the episode reaches its climax, which Kirk is the real Kirk. The final confrontation between Kirk and Garth-looking-like-Kirk features some excellent stunt doubling during which I could not tell which was Shatner and which was the stand-in. Although the writing of the story is not clever enough to involve the whole crew - which results in McCoy loitering around the bridge for the entire episode - the light-hearted ending is very reminiscent of *Star Trek*'s earlier seasons and produces a nice conclusion. However, this reminder of episodes past also jogs your memory as to how good they were and how far the series has slid downwards during the third season.

## The Mark of Gideon

**A**NOTHER of the third season's super teasers as Kirk beams from the transporter platform only to find himself standing in the *Enterprise*'s transporter room but

without anyone on duty. Upon examination of the ship he finds that the whole crew has mysteriously vanished leaving him the only person on board. It is a tremendously well-staged mystery especially when Kirk finds a beautiful woman (aren't they always!) dancing in the corridors. Odana is equally puzzled at how she came to be where she is but in contrast to Kirk's deadly serious dilemma she appears to be in awe at the beauty of the open spaces.

Unfortunately, we soon cut to the real *Enterprise* and concentrate on the crew's attempts at locating Kirk. All attempts at communication with the Gideon Council are blocked and it is obvious that Council Leader Hodin is hiding something. This robs the story of its mystery as we known Kirk must be on a duplicate *Enterprise* and

somewhere on Gideon. That is a shame really since to have kept the audience in the dark and concentrated on Kirk's situation with the slow piecing together of the events would have provided much better suspense and drama.

The episode does strain credibility in several ways and is indicative of another of my pet-hates when it comes to Science Fiction; the loss of common sense.

The planet Gideon is overcrowded but the overcrowding is far too overdone to be believable, as people can hardly move for one another. We are told it is the same all over the planet and that people will kill for privacy. The painting of a clearer, more realistic situation would have increased the credibility of this episode greatly.

The stated views on birth control, namely that it is unacceptable because the Gideons respect all life is ludicrous since they have chosen a course of action which will result in death on a scale hitherto unheard of on the planet.

All of this can be pushed to one side, however, and the episode enjoyed with the brain in neutral since there is nothing in it which is downright embarrassing or silly, thank goodness.

However, one is left wondering just how the Gideons found the space to make a mock up of the *Enterprise* on their overcrowded world and even if they found the space how they could make it so realistic that it fooled Kirk; after all Gideon are not even Federation members.

Oh, by the way, Allan Ashermann, made this same point in 'The Star Trek Compendium'. Come to think of it so do many of the fans I talk to; perhaps they are all guilty of plagiarism too.

*Stuart Clark*  
Photo Research: *Rod Summers*

**The Mark of Gideon** Kirk tries to solve the puzzle with Odona





# Peter Davison: Fifth Man Out



Peter Davison and Janet Fielding (Tegan) promoting the return of the Daleks in *Resurrection of the Daleks*

All Pictures © Stephen Payne

**A**MAZINGLY, it's seven years this month since Peter Davison's Doctor collapsed in the TARDIS, spectacularly regenerating. But, deep hibernation notwithstanding, you can hardly have missed him on British television since.

No Dalek - or Daleks - will dominate the fifth Doctor!

As Peter says, "Really I guess everything I have done has been fairly visible. I went back to *All Creatures*, left it and then went back again - Bobby Ewing style, but not via the shower... I did two series of *Campion*... I haven't, however, snuck off for years abroad or great theatre

tours." Equally recognisable as Tristan Farmon, Albert Campion or the genuine medic Stephen Daker from *A Very Peculiar Practice* for being the fifth Doctor, Peter is probably the best all-rounder of the seven incarnations.

## Doctor Decision

In autumn 1980 Peter was nationally familiar as the youthful Yorkshire vet. Was the chance to follow in Tom Baker's well-worn footsteps an irresistible prospect? "No, I had to think long and hard. I accepted - and it may sound terrible - because I couldn't bear the thought of anyone else playing it after I'd been offered it. But being very aware that Tom had stayed 7 years, and of the risks of getting stuck, I said I'd do 3 years, then I felt I had to stop. Carry on down that road, and producers looking at a new series will think 'Well, he's been Doctor Who for 5 or 6 years - there's no way he'll be accepted (as something else)'. I don't think that's true with the public, but that's their perception so that's the difficulty."

He needn't have worried. Peter seems to have the enviable knack, for an actor, of bringing viewer-friendly qualities to a leading rôle, without appearing typecast. He recognises that "when people first see





Davison and Mark Strickson (Turlough) on location

me, the first thing they think of is Tristan Farnon. But it hasn't stopped me being offered other parts, and that's really the bottom line.

"When I first took on **Doctor Who**, I did a terrible interview on **Pebble Mill at One**, with young children suggesting how I ought to play the part, and one little boy said 'I think you should be like Tristan, but brave.' If they want to view my Doctor that way, or Campion as Tristan with funny glasses, in a way that's OK. To me they're very different parts, requiring very different approaches from me. Fortunately, I started off in a very endearing part as Tristan, but it didn't get me stuck with just that rôle."

**Campion** was intended as a three-year project, but the third series (not made in 1990) looks unlikely, Davison observes: "It's almost more certain there'll be another series if the BBC say there definitely isn't going to be one. It was very expensive to make and given the BBC's financial restraints they don't like things that are expensive, which is a shame as they do them rather well. They still do prestigious 3 or 4 part serials, but I don't think they're particularly excited by expensive series."

Another suggestion for the Doctor-to-be at Pebble Mill was with a cut-out Davison, to which proposed costumes were attached; a silver suit with a red bow-tie, for example. The eventual choice of cricket

gear was partly a reflection of his own enthusiasm. "I had the idea because John [Nathan-Turner, the producer who cast him] wanted something emphasising my being younger and still athletic, but eccentric - and cricket seemed to fit the bill perfectly."

The dilution of humour in **Doctor Who** was an obvious policy revision as the '80s began. Being a decision Peter inherited, he recalls "I think I walked into a Tom Baker backlash; when Douglas Adams was Script Editor (in 1979) he and Tom probably got carried away with their great ideas - well, some of them were great. Since John never really got off on that kind of set-up, the dampers were put on 'undergraduate humour'. Mostly I'd ask for jokes that were removed to be reinstated; I thought them quite an important component, in the right place. I never demanded - just resorted to whingeing, begging on my knees..."

## First Story

Having established the score at start of play, Peter chose some highlights (and sticky wickets) while skipping the 'trim time-ship (with its) ship-shape crew'. That maxim came from his apparent début, *Castrovalva*, but uniquely among the seven Doctors, Peter's first venture before the cameras was not for the first story to be seen. The opening season was,

indeed, well out-of-order in recording terms.

"The idea, a good one I thought, was to get into the part before getting to that first story, and seem more at home there. So first we did *Four to Doomsday*, where everything felt a little new and unsure. A couple of plot holes, examined closely, made the entire premise fall apart. Thereafter I became more circumspect about examining scripts too closely! Still, I was pleased with the Space walk."

That story featured Stratford Johns as a toady Monarch. What did Peter think drew such guest-stars - Stratford being just the first of many during his tenure - to appear in **Doctor Who**? "Well, a lot of actors and actresses said it gave them great credibility with their children. They may be disinterested in previous stage or film triumphs, but when they do a **Who**, they've really arrived!"

Encountering a rubber-suited enemy next in *The Visitation*, the Terileptil leader's stature posed problems. "Michael Melia's eyeball-to-eyeball confrontations with me worked in rehearsal; but 'suited' in the studio he's seeing through its mouth and re-pitching your eyeliner is quite difficult. I don't think Michael [currently landlord at *EastEnders*' Queen Vic] anticipated that suffocating suit - he nearly keeled over once or twice. But I always liked to have the Doctor tinkering with history" - *The Visitation* revealing his part in the Great Fire of London.

Reaching his 'opener', *Castrovalva*, had his own personality contributed to his Doctor's character? "That's one difficulty of the part, compared to any other. When you're dealing with a 750-year old Gallifreyan it's hard to sort out his background. You can only build on the previous Doctors. So you borrow videos, look at your predecessors and try to pick elements of each. I gravitated into combining Hartnell, for his irascible nature, and Troughton for his sort of silliness. JNT always said the Doctor was a personality part; I'd rather pompously thought of myself as an actor... But on reflection, a great deal of it is elements of yourself. I just let it evolve."

The strongest memory from *Earthshock* was "blowing up Matthew [Waterhouse, the doomed Adric]. I explained it was a wonderful way to go - you leave your mark, don't you? But he felt very hurt ... Until my final story that was probably my favourite. I always liked Eric Saward's writing; he combined humour and suspense very well. Also I had a sort of fondness for the Cybermen; I remembered their earliest form - white stockings over their faces, mechanical affairs on their heads and headlamps. I had asked for a

Cyberman story, and I thought they were developed really well.

"I remember ending that season trying to recreate prehistoric Britain in Studio 8, with models of Concorde and perspective sets being mixed onto film of Heathrow. *Time-Flight* was so inhibited by the lack of money. No-one's asking for millions but we eventually made it against black drapes."

## Abroad

His first test abroad came in season twenty's *Arc of Infinity* when he confronted 'himself' in Amsterdam, playing Omega's disintegrating doppelgänger. "I enjoyed that, except one scene where I had to run across Dam Square (the Dutch equivalent of Trafalgar Square) covered in green slime and Rice Krispies. You couldn't possibly clear the square or even tell the people what was going on, so since they had no idea about *Doctor Who*, they must have seen this extraordinary lunatic running... I nearly got run over by a tram too - and then the shot was cut!"

For *Terminus*, Peter recalls "we used the sets from *Alien*, which really excited me; it had interesting ideas but, again, plot-holes which caused real problems with rehearsing a good fight scene. So for the final scene we had three minutes' recording left and hadn't even blocked it. We

never had the time to do things properly."

This was the farewell for his favourite companion. "I thought Nyssa worked best with the Doctor's character. I did tire of the abrasiveness of arguing with Tegan, getting annoyed with Adric. But Nyssa always seemed down to earth and sympathetic, fulfilling those things an assistant has to. It may be demeaning but the companion is there to help the Doctor, to be 'in this thing together' as friends. I did suggest John consider bringing Nyssa back miraculously from the Lazarus' planet, but he didn't buy it."

Nyssa's 'replacement', introduced in *The King's Demons*, proved best forgotten. "Kamelion was John's idea of having a working robot in the show. Unfortunately it just didn't work. It took 15 minutes programming to set up for each scene - a man dressed up would have worked better. It seemed impressive initially, but broke down in recording. They opted not to mention it for several stories afterwards, despite it supposedly lurking round the TARDIS."

The strike-hit season, its scheduled Dalek finale postponed, wasn't his favourite. "*Time-Flight* had started the combination of events leading to me not renewing my contract. I had to decide whether to do a fourth year at the end of my second, not being desperately happy with some stories in that season..."

Peter Davison makes an unusual use of a Dalek



## An Ordeal

Although his last season was much stronger, the Myrka in the opening *Warriors of the Deep* was a particular ordeal. "Being 'attacked' by such creatures is the toughest thing in the world. The Daleks are pretty damn quick and intimidating, the Cybermen aren't too bad, but practically anything else... well, anyone could outmanoeuvre them. Finding a reason to fall over after one pace and go 'No! No!' is very difficult."

The delayed *Resurrection of the Daleks* was "rather violent - I think the body count was higher than *Die Hard 2*", jokes Peter, who thought it "an exciting story. I was impressed by the Daleks."

"*Planet of Fire* took us to Lanzarote for a week's filming, and Nicola Bryant's first scene was to jump off a boat (in her bikini) by the island's only nudist beach. We arrived at 6am - nobody there; it seemed absolutely perfect. But before the shot was set, the place was crowded with stark naked Germans. Every time Nicola pretended drown, at least 6 of them would try and save her. It was a very interesting day..."

Recalling his assistants' revealing outfits, did Peter think the programme was sexist? "While the Doctor is male and the companions get into scrapes, but must look attractive, it is going to be. I don't think there'll ever be a female Doctor. The story goes out every time the Doctor changes because it gets press attention. But practically every TV show featuring male heroes will be sexist; if a female arrives doing what the male normally does it's no less so. Those feeble attempts at rôle-reversal are almost worse. I don't know what the answer is..."

"Finally, *Caves of Androzani* - just the best story; it worked really well. Christopher Gable was an excellent villain and a fair bit of acting was required. Had I been able to make the decision later, I might well have stayed another year! I had to carry poor Nicola across the Dorset sand-dunes day after day, it seemed, and kept dropping her - mostly just out of shot. A nice story to go out on."

"I had found it frustrating seeing other actors do one-off stories, then leaving to do other stuff, while I stood around in my eternal cricket outfit saying hello and goodbye. I wouldn't have missed it for the world; it was acting out my childhood fantasies, beating Daleks and Cybermen, but in the end life's about more than that, isn't it?" So what does he remember most? "Running down corridors!"

Graeme Wood, Mark Wyman and Gary Russell

# DOOMWATCH

## The Iron Doctor

*Patients in Britain's newest hospital ward are being cared for by a computer. At Parkway Hospital's new Intensive Care Unit, the regular round of doctors and nurses has been replaced by an electronic watchdog which constantly monitors the health of the patients, diagnoses any change in their condition and then prescribes treatment.*

### The Story

**P**ARKWAY Hospital's Intensive Care Ward, 2.30pm. A group of elderly men are kept alive by the miracles of modern drugs and the 20/90, a new computer which monitors their vital signs, administers care when necessary, and according to Whittaker, the consultant in charge, a great step forward for medicine. One of the patients, George Mason, is telling a Greek patient, Faber, about his new great grandson, also called George.

They are disturbed by Whittaker leading a party of experts, including Doomwatch's Dr Quist, around the ward to show them the new 'Iron Doctor'. As he leads them into the Data Surveillance Room, where Doctor Godfrey monitors the 20/90's video recordings and data on the patients, George Mason offers to tell Sister Trewin about his new relation. Whittaker meanwhile introduces Godfrey and his Duty Ward doctor, Carson, to the assembled experts - it is clear Carson has no love for the computer, though. Suddenly Mason goes into convulsions and despite Carson's efforts, he dies just under an hour later.

Later, Whittaker and Carson argue over Mason's death, the second death Carson has attributed to the computer. He blames the 20/90 for turning off Mason's life support too early, Whittaker has programmed it with a Survival Index Scheme which Carson claims is unreliable. The argument becomes very circular and eventually Whittaker orders Carson out.

Carson goes to Doomwatch with his



**Geoff Hardcastle (John Nolan) with Doctor Fay Chantrey (Jean Trend) and Doctor Spencer Quist (John Paul)**

theories, although at first Quist is not too interested. However, once Carson explains about the Survival Index Scheme - it assesses the survival prospects of patients and decides upon the exact moment of withdrawal of life support - Quist begins to be concerned. On hearing that Whittaker is possibly accepting the 20/90's advice without referral to the human Committee at Parkway, Quist gathers the rest of his team together and they opt to investigate Carson's claims.

It is night-time at Parkway and Carson goes around his ward. He talks with Faber, who expresses concern about the computer, preferring Carson's humanitarian approach to the cold, mechanical one Whittaker prefers.

The following morning Carson receives Fay Chantrey and introduces her to Kemp, a patient who seems quite at ease with the 20/90. Carson then introduces her to Godfrey who explains that the computer is constantly referring to patients' records and history to enable it to make correct judgements. Godfrey clearly has pride in the computer and ignores Carson's cynical observations and shows Mason's

records to Fay. She sees that Mason had a Survival Index rating of -9, which Carson explains is a low priority rating based on the cost of keeping Mason alive and his survival chances without treatment. As Godfrey nervously tries to retrieve the documentation, Fay asks what 'DAT' written at the bottom means. Carson declares it to be Discontinue Active Treatment - virtually the death sentence for any patient the 20/90 applies the rating to.

Whittaker arrives and wonders why Fay is there, and why Doomwatch should be interested in his computer. He assures Fay that the Committee can always overrule the 20/90's findings - it is just a tool, and when she confronts him with Carson's fears, he merely reminds her that Carson is a doctor, not a qualified computer technician. Fay requests full access to the deceased patients' records, but Whittaker refuses, which is no surprise to Fay. Then Sister Trewin phones, another patient, Mr White has died and Carson renews his bitter attack on the computer.

The next day Faber re-iterates his fears to Carson whilst Fay reports to Quist, believing that Carson may have a case - a

computer is only as good as its programmer, in this case Whittaker.

Whittaker and Carson have another meeting where the consultant suggests the doctor go on leave, but Carson sees this as an attempt to silence him. Whittaker immediately suspends Carson who goes and seeks help from Sister Trewin whom he knows is none too fond of the 20/90. She won't actively help him, but agrees not to stop him stealing the computer's circuit boards to take to Doomwatch. As he enters the Data Surveillance Room and opens up the 20/90, he receives a massive electric shock.

Later a bewildered Godfrey explains to Whittaker that there is no way Carson could have got a shock from just opening the computer, but they are interrupted by a phone call from Fay Chantry asking to speak with Carson. The consultant informs her that Carson has been severely injured. On hearing this Quist sends Hardcastle to meet the computer's builder, Tearson, who explains that the 20/90 is based on an old Ministry of Defence War Games Simulator and it has a built in defence mechanism.

At Parkway Ridge confronts Godfrey with the possibility of human error in the 20/90's programming but Godfrey says that is not possible, he actually programmed the machine. It could not possibly kill by mistake - so Ridge muses whether it could be programmed to kill, but Godfrey refutes that absolutely. Ridge asks why, therefore, does it need a defence mechanism?

The Doomwatch team swap notes, electing to get hold of some of the 20/90's

video taped data, but are interrupted by a call from Sister Trewin, who has stolen a video tape pertaining to White, and arranges for Fay Chantry to collect it.

Ridge tells Quist of the 20/90's potential lethal defence mechanism and Bradley shows Quist proof from the stolen tape that the computer made a suggestion about terminating White, and then carried out DAT without reference to the Committee. Trewin phones - the computer has been monitoring Carson and has suddenly switched off - Whittaker is going to perform emergency brain surgery on the doctor to try to save him. As Fay heads for the hospital, the rest of the team overhear via the videotape, one of Carson and Whittaker's arguments. Quist wonders if it is possible for the 20/90 to have evolved enough to recognise a potential enemy. Having failed to kill Carson twice, will it try again after the operation?

Fay gets Whittaker's agreement to watch the operation, although he thinks Carson's chances are slim. But the best help is available, the 20/90 will monitor him throughout the surgery.

As the Doomwatch team race to the hospital, Whittaker starts. Once the operation is completed, Whittaker agrees to see Quist, leaving Carson in the 'hands' of the computer. Quist demands that Carson is taken off the computer for his own safety but Whittaker refuses, the computer is currently keeping him alive, to take him off will certainly kill him, and Quist cannot provide any rational proof against the 20/90. Ridge and the others have entered the Data Surveillance Room and attempt to cut the computer off from there. They

plan to remove the circuit board with Carson's details on and replace it with a fresh one. Godfrey arrives, livid but eventually agrees, cutting off the computer to Carson. In the operating theatre the 20/90 shuts down, leaving Carson in peril but, just in time, Godfrey inserts the new board and the computer, now unaware that it is saving Carson, continues. Although his recovery is by no means certain, Whittaker is elated that the computer proved Quist wrong, until it is pointed out by Godfrey that he had to use the clean circuit board. Whittaker is left realising that, although no one can prove it, the computer may have been responsible for three deaths and Carson's injuries, and as a machine is only as good as the man who writes the program, he may be responsible himself...

## Credits

Dr Spencer Quist	John Paul
Dr Fay Chantry	Jean Trend
Dr John Ridge	Simon Oates
Geoff Hardcastle	John Nolan
Colin Bradley	Joby Blanshard
Barbara Mason	Vivien Sherrard
Dr Whittaker	James Marcus
Dr Carson	Barry Foster
Sister Trewin	Amanda Walker
Eric Godfrey	Keith Grenville
Faber	Frederick Schiller
George Mason	Harold Bennett
Kemp	Frank Littlewood
Mr Tearson	Ray Young
Duty Nurse	Gloria Conell
Writer	Brian Hayles
Director	Joan Kemp Welch
Designer	Ian Watson
Script Editor	Gerry Davis
Series Devisors	Gerry Davis &
	Kit Pedler
Producer	Terence Dudley

## Background

*Doomwatch* was, in every sense, a product of its time - as a concept and as a television programme made by the BBC. It was modern in its outlook, forward in its intentions and very radical - the capitalist money-makers in Science, Industry and Government were all the common enemy. It saw that Science and scientists, in their never-ending quest for knowledge could, and would, end up making the most terrible errors with their tools and knowledge. However, by the time of *The Iron Doctor* (transmitted 25/1/71), which was well into the second series, the programme had begun to lose direction. That direction was first stipulated by Doctor Christopher (Kit) Pedler



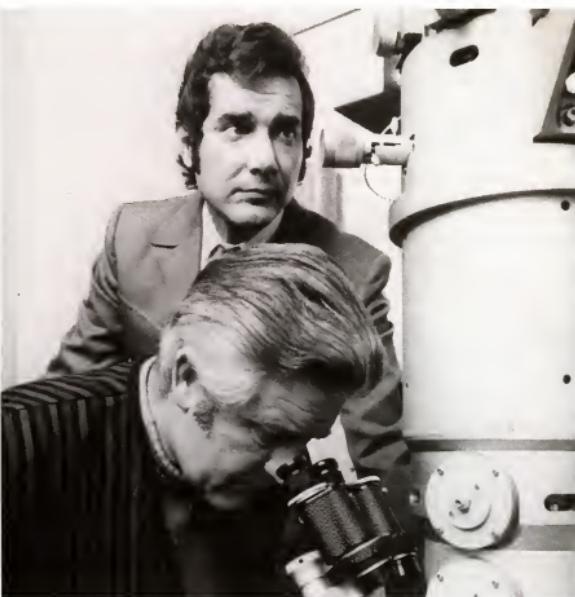
## fantasy flashback

and Gerry Davis (who had first teamed up in the mid-Sixties to create the Cybermen for *Doctor Who*), and was Pedler's doomsday vision of mankind's future. Without doubt the scenario for *Doomwatch* lay heavily at Pedler's door - he was the scientist, the visionary of the team. Davis, the writer, shared Pedler's ideals and enthusiasm, but was the more capable of turning an idea into a script or novel.

*Doomwatch* actually began life in 1969 when the two writers, concerned about the direction man's reliance on non-natural resources were going, contacted Terence Dudley, a like-minded BBC producer. The three men took great pains at the time to promote the series and spread their fears, so much so that the popular Press of the time refused to take the programme seriously, concentrating on the 'crankiness' of the team. But the first series was an immediate success, mainly because of the three central cast - Spencer Quist, a middle-aged scientist; John Ridge, his trendy second in command, and young Tobias Wren, the ladies' man - mister average in the street who came to believe the prophecies of the *Doomwatch* team and joined them as a sort of unofficial troubleshooter.

The first series ended with the death of Wren, killed by a terrorist bomb whilst investigating missing atomic waste, apparently dumped in the sea. With Wren's departure (and more importantly, the disappearance of heart-throb actor Robert Powell) the series began a decline. Certainly the intentions and ideas were there in the second and third series, but the solid base in fact was wavering. Whereas the first series featured everyday things the public were familiar with which could/were going wrong, the later shows tended to concentrate on possibilities not probabilities. *The Iron Doctor* is a good case in point. It is undoubtedly fifty minutes of excellent drama, with tension and worry about man's reliance on computers, but the actual 20/90 computer was not the sort of thing Joe Public saw in the local NHS hospital every day. Writer Brian Hayles had already expressed his distrust of computers doing a man's thinking for him in one of his Sixties *Doctor Who* stories, *The Ice Warriors*, and this was just a less futuristic version of that.

As *Doomwatch* went on into its third and final series, only Quist remained in the forefront, the *Doomwatch* team itself becoming too involved in the Governmental side of things to be a force to be reckoned with any longer. Tobi Wren's replacement (civilian Geoff Hardcastle) disappeared, Dr Chantry had left and although both Colin Bradley and



More peering at instruments for Dr Quist and Dr John Ridge

Barbara Mason made some contribution, it was on the whole minor. Simon Oates, the actor playing Ridge, only made guest appearances, mainly due to Oates personal life beginning to sound a bit like Ridge's. Oates found himself, as a result of the programme, fascinated by Pedler's predictions and became involved in a public way with conservation groups, thus cutting down the amount of time he was available. Somewhat ironically, the scripts used Ridge's disappearances to good advantage, the character's frequent contact with harmful substances leading to a sort of physical breakdown. Fay Chantry's replacement in the third season, Anne Tarrant, was also involved in conservation, but to a much smaller extent.

*Doomwatch* spawned three novels by Pedler and Davis, although only one had any real connection with the series. *Mutant 59* was a retelling, minus any *Doomwatch* characters, of the pilot episode, *The Plastic Eaters* (shortly available on BBC Video). The second book, *Brainrack*, concerned the effects of petrol fumes on Britain's populace, but the third book, *The Dynostar Menace*, was far more Fantasy based, set at the turn of the 21st Century, but still dealing with problems for Mankind created by Mankind. In 1975, an educational

publisher Longman issued a small paperback novelisation, entitled *Doomwatch*, of three episodes from the first season by Pedler and Davis, especially commissioned, with various educational exercises and appendices. The episodes were *The Plastic Eaters* along with *The Red Sky* (concerning the affect aeroplanes have on the environment) and *A Bomb Is Missing* which wraps the book up with Tobias Wren's death (the subsequent episode on tv, *You Killed Tobi Wren* is out on BBC Video shortly).

Terence Dudley later stayed with the theme of Mankind destroying itself through misuse of technology by producing the first two seasons of *The Survivors*, whilst Gerry Davis and Kit Pedler returned to writing. Pedler died in 1979. The Press frequently quoted him as 'Doctor Doom', although there was little doubt that series such as *Doomwatch* were a legacy he was proud of. Terence Dudley died in 1988 but Gerry Davis still writes today, living and working in America. Robert Powell is now an international star following his portrayal of Jesus of Nazareth, whilst Simon Oates and John Paul still appear on television and stage - Oates even played John Steed in a 1971 stage version of the tv hit *The Avengers*.

Mark Chappell



Is this truly a 'final mission' for Wesley?

### D07 Reunion

Teleplay ..... Thomas Perry, Jo Perry,  
..... Ronald D Moore & Brannon Braga  
Story ..... Drew Deighan,  
..... Thomas Perry & Jo Perry  
Director ..... Jonathan Frakes  
Music ..... Ron Jones

K'Ehleyr (Suzie Plakson), K'Mpec  
(Charles Cooper), Alexander (Jon  
Steuer), Duras (Patrick Massett), Gowron  
(Robert O'Reilly), Transporter Chief  
Hubbell (April Grace), Security Guard  
(Michael Rider), Klingon Guard #1  
(Basil Wallace), Klingon Guard #2 (Mir-  
ron Edward Willis)

Once again Ambassador K'Ehleyr boards the Enterprise, this time bringing her son, whose father is Worf! She also heralds the arrival of a dying K'Mpec, and the candidates who will succeed him. One is Duras, whose lies caused Worf to be cast out from his people. Picard has to determine who is most fit to lead the Klingons, and who murdered K'Mpec!

### D08 Future Imperfect

Teleplay ..... J Larry Carroll &  
..... David Bennett Carren  
Director ..... Les Landau  
Music ..... Dennis McCarthy

Tomalak (Andreas Katsulas), Jean-Luc  
(Chris Demetral), Minuet (Carolyn Mc-  
Cormack), Transporter Chief (George  
O'Hanlon Jnr), Transporter Chief Hub-  
bell (April Grace), Gleason (Todd  
Merill), Nurse (Patti Yasutake)

Caught in a gas cloud on an away mission, Riker wakes on the Enterprise to discover that he has been Captain for many years, is a widower with a young son and has paved the way for a Federation/Romulan alliance. However, he has no recollection of this, and his instinctive distrust of the Romulans strengthens his conviction that all is not as it should be...

### D09 Final Mission

Teleplay ..... Kacey Arnold-Ince &  
..... Jeri Taylor  
Story ..... Kacey Arnold-Ince  
Director ..... Corey Allen  
Music ..... Ron Jones

Dirgo (Nick Tate), Songi (Kim Hamilton), Ensign Tess Allenby (Mary Kohnert)

A position has been secured for Wesley Crusher at Starfleet Academy, but before he leaves the Enterprise, Captain Picard takes him on what ought to be a routine diplomatic mission. However, their shuttle craft crashes on a desert planet and the only water is protected by a strange forcefield and defence mechanism. When Picard is injured, Crusher has to try to solve their problems without the aid of the Enterprise, itself caught up in a rescue mission a long way away.

### D10 The Loss

Teleplay ..... Hilary J Bader,  
..... Alan J Adler & Vanessa Greene  
Story ..... Hilary J Bader  
Director ..... Chip Chalmers  
Music ..... Dennis McCarthy  
Janet Brooks (Kim Braden), Ensign  
Tess Allenby (Mary Kohnert)

The Enterprise crew encounter a sentient two-dimensional life-form and find themselves caught up in a slipstream which will take them to destruction. As they, and the life forms, approach a Cosmic String, Deanna Troi loses her empathic powers and tries to maintain her dignity and resources as she learns to cope with her disability...

### D11 Data's Day

Teleplay ..... Harold Apter &  
..... Ronald D Moore  
Story ..... Harold Apter  
Director ..... Robert Wiemer  
Music ..... Ron Jones

Keiko (Rosalind Chao), T'Pel (Sierra  
Pecheur), Mendak (Alan Scarfe),  
Transporter Chief Hubbell (April Grace),  
V'Sal (Shelly Desai)

Attempting to continue an experiment for Commander Bruce Maddox of Starfleet, Data records the events of a typical day aboard the Enterprise as seen from his unique perspective. Unfortunately, he chooses a rather untypical day - Chief O'Brien is to marry that day, but his bride-to-be seems to have other plans. Captain Picard plays host to a famous Vulcan diplomat, and the Enterprise is sent into the Romulan Neutral Zone. On top of this, Beverly Crusher tries to teach Data to dance...

### D12 The Wounded

Teleplay ..... Jeri Taylor  
Story ..... Stuart Charno,  
..... Sara Charno & Cy Chermak  
Director ..... Chip Chalmers  
Music ..... Dennis McCarthy

Captain Maxwell (Bob Gunton), Gul  
Macet (Marc Alaimo), Keiko (Rosalind  
Chao), Telle (Marco Rodriguez), Daro  
(Time Winters), Admiral Haden (John  
Hancock)

The war with the Cardassians has been over for some time, but for one Starfleet Captain it has not ended. As Chief O'Brien starts to adjust to married life he finds himself confronted by loyalties and enemies from his past - a past which, in some respects, he would rather avoid. Meanwhile, Picard has to decide whether or not to open fire on a Starfleet vessel to maintain the peace...

Mark Chappell

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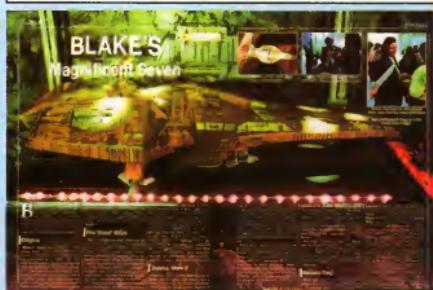
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